

CA1
HW145
-78G51

3 1761 11556734 9



Good Books for a Good Start



Health and Welfare
Canada

Santé et Bien-être social
Canada

CA
HW

TABLE OF CONTENTS

Introduction	1
Reading to Children	2
GOOD BOOKS FOR A GOOD START:	
CHOOSING AND USING CHILDREN'S BOOKS	
IN DAY CARE	
Picture-Books and Story-Books	3
What is the Day-Care Room?	4
- Children's Months in Three Years	4
- Three in Five Years	5
- Using Children's Books in Day Care	6
Developing the Preschool Library	10
- The Day-Care/Preschool Library Collection	11
Books, Parents and Day Care	12
Appendix I - Further Reading	13
Appendix II - Selection Aids	14
- General Bibliographies	14
- Special Bibliographies	15
- Abstracts	16
Appendix III - Credits	17
Published by authority of	
The Minister of National Health and Welfare	
Appendix IV - Acknowledgments	18
The Division of Social Services and the Division of	
Social Service Programs Branch	
- Folk Tales and Fairy Tales	
- The Real World	

An annotated bibliography on French books for children is available under the title "Le livre et l'éveil au monde des perceptions" from the National Day Care Information Centre, Health and Welfare Canada, Ottawa, Ontario K1A 1B5.

We wish to thank Nancy E. Ryan who researched and prepared this document.

The Opinions expressed are those of the author and do not necessarily reflect the position of the Department of National Health and Welfare.

TABLE OF CONTENTS

	<u>Page</u>
Introduction	iii
Reading to Infants	1
Stories for Toddlers	2
The Text is Always Important.....	3
Pictures Complete the Story.....	4
What is the Story About?	
- Eighteen Months to Three Years	8
- Three to Five Years	9
- Using Children's Books in Day Care	14
Developing the Preschool Library	16
- Day Care/Public Library Cooperation	18
Books, Parents and Day Care	18
Bibliography.....	21
Appendix I - Further Reading	
Appendix II - Selection Aids	
- General Bibliographies	
- Special Bibliographies	
- Journals	
Appendix III - Ordering Books	
- Aids to Facilitate Ordering	
- Book Jobbers and Wholesalers	
Appendix IV - Books Children Enjoy	
- ABC, Counting Books and Picture Dictionaries	
- Animal Stories	
- About Children and Families	
- Mother Goose, Poetry, Songs and Assorted Nonsense	
- Folk Tales and Fairy Tales	
- The Real World	

Digitized by the Internet Archive
in 2022 with funding from
University of Toronto

<https://archive.org/details/31761115567349>

INTRODUCTION

Hearing stories and talking about them, saying nursery rhymes, doing finger games, handling books and looking at the pictures - these are everyday activities for day care preschoolers and the provision of the necessary books through purchase or public library use is the accepted responsibility of those planning the stimulating and varied programs quality day care demands.

The benefits of an early introduction to a variety of book-related experiences are unquestioned. Not the least of these is a favourable attitude towards books and reading generally. The child who has enjoyed stories from infancy will respond enthusiastically to formal instruction in reading. Many skills more directly related to success in reading - the development of spoken and understood vocabulary, memory for story detail and sequence, comprehension and interpretative ability - are also encouraged through a preschool program rich in listening, discussion and interpretation of well-loved stories. Preschoolers, however, seem joyously unaware of these scholastic benefits. They simply like a good story, and the adult who provides it shares the delight, for storytelling, generates a warmth and intimacy between reader and listener which is one of its greatest pleasures.

Enjoyable, stimulating reading experiences are difficult to achieve if the books employed are not carefully selected. Fortunately, there is an abundance of attractive, well-written books for young children. Successful selection demands both familiarity with a wide range of such material and an understanding of the capacities and interests of the group or individual who will use it.

READING TO INFANTS

The youngest of the preschool group, even in a day care setting, may very well be under twelve months. A baby, without recognizable language, responds with body wiggling delight to the rhythm and rhyme of participation verses and the more strongly rhythmical nursery rhymes. A large and complete Mother Goose such as the one illustrated by Raymond Briggs is a useful reference when the child is mostly a listener - participant, and the numerous witty illustrations and extensive choice will also please older children.

Concerned adults sometimes worry that traditional nursery rhymes are too old-fashioned, irrelevant, obscure and even violent. But what other than a nursery rhyme has the rhythmical, repetitive, join in quality that even an eight-month-old can appreciate? Fortunately, those who cannot bear to have Humpty Dumpty (whoever he was) irrevocably smashed, can pick another rhyme, for there are hundreds to choose from.

That choice might well include poems by Canadian Dennis Lee, who imitates the traditional nursery rhyme with his rollicking, silly, very contemporary verses. "Willoughby Wallaby woo / I don't know what to do" is not far removed from "Hickory Dickory Dock", and is as much fun.

A year-old child will also respond delightedly to pictures of familiar objects, the things of his world. Cloth books for this age have a tendency to deteriorate and become hard to use. Provide instead, the sturdy board books which feature a large single photograph per page, (Platt and Munk produce a good variety of these) or the first of the Ladybird series. If time permits, create individualized books of pictures cut from magazines and carefully glued onto sewn-together double spread pages of heavy paper. These private editions should last long enough to see young readers into something like I Spy, by Lucille Ogle and Tina Thoburn. This useful hard-bound book has almost two hundred pages of familiar related objects, colourfully depicted, four to a double spread page. Activity books for babies such as Pat the Bunny by Dorothy Kunhardt, are well liked but are not sturdy enough to withstand loving use by several children.

At about eighteen months, most children have sufficient coordination to carefully turn the pages of a "real" book. Simple alphabet and number books are ideal for toddlers. Even a sixteen-month-old will amaze his parents as he identifies and perhaps names "apple", "ball", "clown" - even "iguana". For the youngest reader choose alphabet and number books which have a maximum of familiar illustrations, clear representations of capital and lower case letters or numbers, and a minimum of text. John Burningham's ABC and Brian Wildsmith's ABC are simple, stunningly illustrated alphabet books to begin with. Beware, especially in counting books, of

cluttered looking pages where the child's focus is not directed to anything in particular. The One To Fifty Book by Alex and Anne Wyse, for example, is fun for older children who can discriminate among the various items used in the illustration but is quite inappropriate for a child just learning to view a picture.

STORIES FOR TODDLERS

What about stories? A young toddler can appreciate a simple sequential story about familiar events with one or two characters, provided the text is limited and the weight of the story is carried by the illustration. Lynn Wells¹ suggests matching a child's verbal competency with the language of his books, bearing in mind that comprehension is always in advance of oral fluency. The child speaking two word sentences will understand most simply expressed complete statements, providing they pertain to concrete, familiar things. Choose, perhaps, one of John Burningham's "Little Books", which are the simplest of stories, ideally suited in length, language and subject matter to the child, who is just beginning to take stock of his environment and express it in words. The Baby, the first of this series, is only nine sentences long with each statement accompanied by one of Burningham's casual, friendly looking drawings.

Simplicity and brevity are less important in books for young toddlers if the text has strong rhythmic and rhyming qualities which allow it to be easily recalled. The same child who enjoys The Baby will happily listen, not once but several times, to the considerably longer Goodnight Moon by Margaret Wise Brown, simply because the familiar catalogue of things-said-goodnight-to is expressed in pleasant, memorable verse.

Repetition, even if unaccompanied by pronounced rhythm, will also allow the younger reader to take in a somewhat longer story. In Marjorie Flack's Ask Mr. Bear the same question is put to the animals in turn so that new information is introduced in easy stages. A listener of limited verbal ability is never burdened, even though the text appears to be lengthy. Repetition may take the form of cumulation with each new character or incident introduced only after all the previous ones have been mentioned. If the rhythm is strong and the incidents not too numerous, young children enjoy the sort of tongue-twisting story told by Barbara Emberley's Drummer Hoff or Elfrida Vipont's The Elephant and the Bad Baby.

1. Wells, Lynn. "Reading to the Very Young Child". In Review, vol. 7, pp. 15-25. Autumn, 1973.

Interesting imitative sounds, particularly animal noises, are always appreciated. Pat Hutchin's simple and repetitive Goodnight, Owl! requires a range of uninhibited squawks and twitters to which young listeners happily contribute. Marjorie Wise Brown's The Noisy Book is ideal for involving preschoolers, not only in the many loud and soft noises, but also in responding to questions about the mysterious "squeak, squeak, squeak". Was it a horse? Was it a garbage can? No listener, however young, can resist providing an answer.

THE TEXT IS ALWAYS IMPORTANT

As most children approach three years, they become more verbally sophisticated, and, as they are also more experienced and have a longer attention span, it is possible to choose somewhat more complex stories. The sound of the text, however, still remains important and in many of the most listenable stories for preschoolers, rhyme, rhythm, repetition, cumulation and imitative sounds are significant features which serve both to entertain and to facilitate comprehension. Folk tales in particular are much loved for their distinctive, memorable style; their refrains are a part of the heritage of childhood. Who does not know "I'll huff and I'll puff and I'll blow your house in"? Likewise, a non-traditional tale like Millions of Cats by Wanda Gag has become a nursery standard because of its memorable chorus, "millions and billions and trillions of cats".

Delightful word play and zany rhyme also ensure the continuing popularity of Dr. Seuss. His earlier rhymed stories, beginning with And to Think That I Saw It on Mulberry Street, are now nonsense classics. A more recent example of exuberant tongue-twisting merriment is Ellen Raskin's Who Said Sue, Said Whoo? Less a story than a continuing cumulative riddle, it requires as does any bit of verbal gymnastics, practise by the reader if listeners are to enjoy and discriminate among the fascinating sounds.

Even if it does not employ the obvious poetic devices, the text of any picture book should read aloud well. Since an author's intentions so entirely govern his use of language, it is a great pity to give any child, preschooler or otherwise, the rewritten or simplified version. Better to wait until the age for which the original was intended than to introduce an adulterated interpretation of Winnie the Pooh, Peter Rabbit or The Wizard of Oz with all the soul leached out of it. The same caution might apply to the sort of on-the-spot editing that is sometimes unavoidable if a book proves too long, or complex for an individual or a group. Since the text is intended to be read entirely, it is advisable that its difficulty be gauged with some accuracy, if possible, before the story is read.

PICTURES COMPLETE THE STORY

The text of a picture book is often its most memorable feature, but illustration is the most obvious. Pictures may, in fact, tell the entire story, and even where the text is extensive, making up one-quarter to one-half of the page, illustration should still elaborate and extend the story much as descriptive prose might in a book for older children or adults.

Good illustration also offers the child a creative and aesthetic experience which varies depending on the individual artist and his medium, whether it is pen and ink, water colour, collage, woodcut, crayon or photography. A skilled artist will visually elaborate not only the events of a story but also its atmosphere and mood, manipulating colour, technique and even picture size to gain the right effect. Contrast the vigorous woodcuts of Drummer Hoff to the delicate sketches by Erik Blegvad for The Tenth Good Thing About Barney. Both styles of illustration, totally different, are a perfect complement to their subjects.



Captain Bammer brought the rammer.

From DRUMMER HOFF by Barbara and Ed Emberley © 1967 by Edward R. Emberley and Barbara Emberley. Published by Prentice-Hall, Inc., Englewood Cliffs, N.J.

Annie said Barney was in heaven with lots of
cats and angels,
drinking cream and eating cans of tuna.



Drawings copyright © 1971 by Erik Blegvad. From THE TENTH GOOD THING ABOUT BARNEY by Judith Viorst. Used by permission of Atheneum Publishers.

A change of mood within the story is reflected in Goodnight Moon by deepening colour as night falls. Maurice Sendak's illustrations for Where the Wild Things Are increase in size with Max's swelling imagination. The height of the wild rumpus is depicted in three wordless double spread pages.

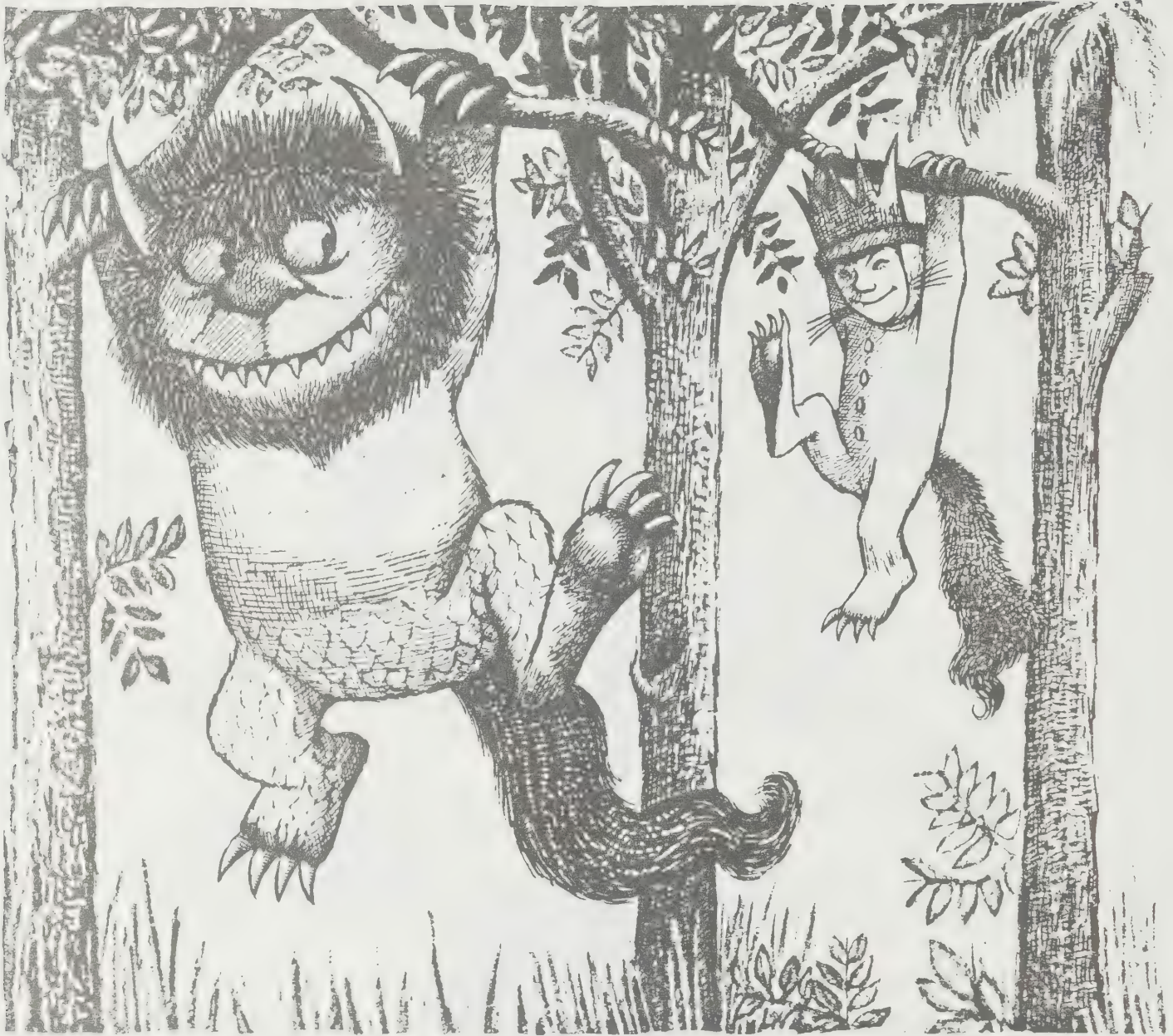
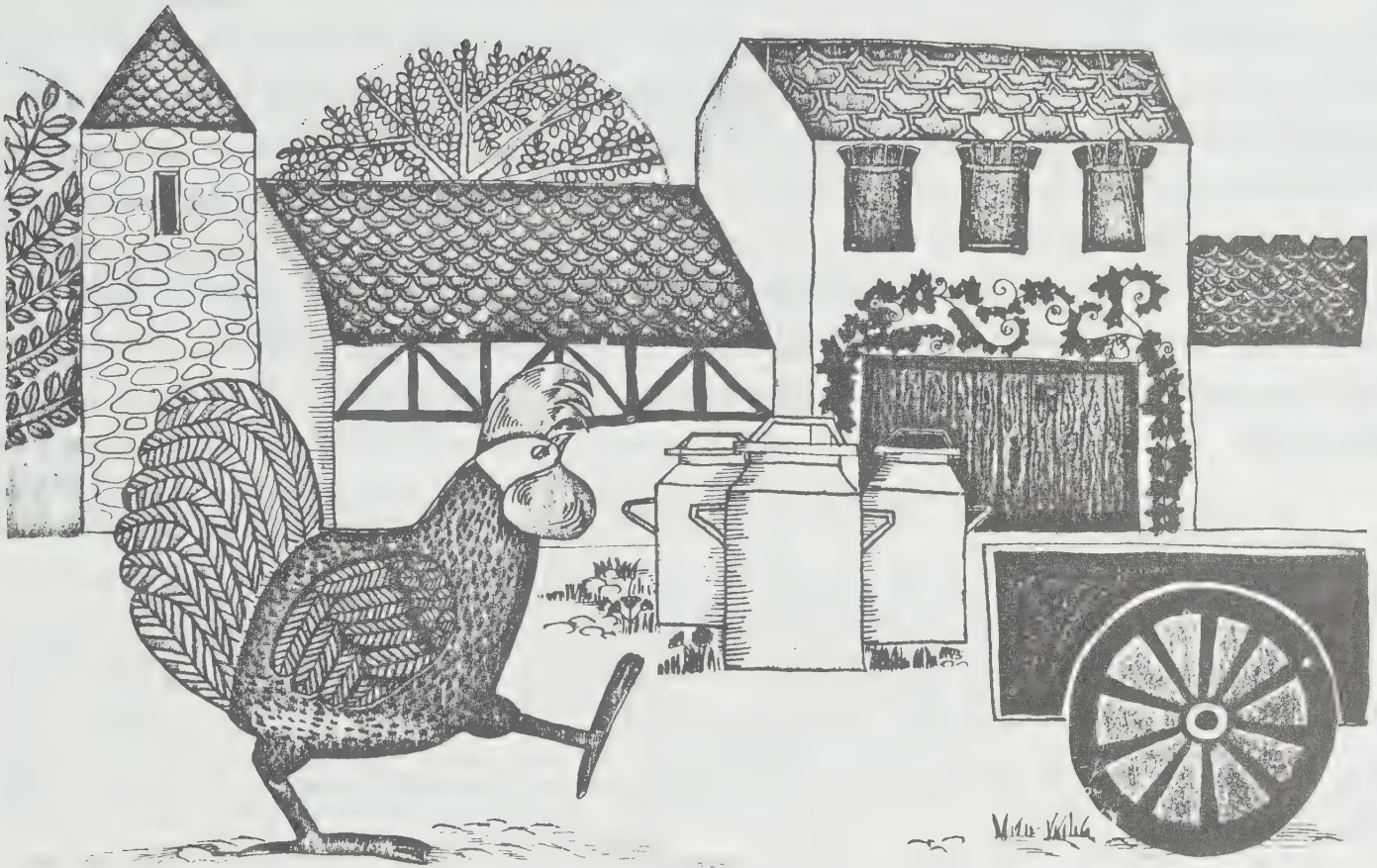


Illustration from WHERE THE WILD THINGS ARE by Maurice Sendak. Copyright © 1963 by Maurice Sendak. By permission of Harper & Row, Publishers, Inc.

Illustrations should, of course, be accurate and appropriate to the accompanying text. The story will also be easier to follow, especially by a child who is re-reading it on his own, if the action is depicted across the page from left to right as one would read. Of all the characters who are presented right side foremost, Rosie of Pat Hutchin's Rosie's Walk is one of the most endearing. She strolls placidly across each page naively unaware of the wily fox several jumps behind. Where pictures do cover a double spread page as in Rosie's Walk, it is advisable that the book have a binding flexible so that when it is open flat the centre detail is not obscured by the crease.



Rosie the hen went for a walk

From *ROSIE'S WALK*, by Pat Hutchins, illustrated by Pat Hutchins, 1968. Published by Puffin Books.

It is often assumed that preschoolers given a choice prefer detailed, realistic, brightly coloured drawings of familiar things, and research evaluating children's reactions to pictures does seem to suggest this.² Parents, also, testify to the popularity of this sort of illustration; Richard Scarry's marvellously detailed books are great favourites for independent book-looking from eighteen months on. However, though favourite subjects are always popular, colour and style of illustration seem quite immaterial to preschoolers enjoying a total listening and looking experience. Lois Lenski's deceptively simple, monochromatic drawings are completely satisfying to a two-year-old hearing the story. What might seem distorted and abstract to the adult reader in *The Noisy Book* is readily accepted by the child who is able to follow Muffin's adventures.

2. Maeter, Morton S. "Children's Preferences for Illustrative Materials". *Journal of Educational Research*, vol. 41, pp. 378-85. January, 1948.

The illustration of an otherwise suitable book may require some interpretation if the child is a relatively inexperienced picture viewer. An eighteen-month-old fascinated by the familiar detail of the bunny's room in Goodnight Moon, may need to read the story many times to appreciate the pictures as a whole. Very young readers may want to talk about "what the rest of the picture looks like" if they express concern about a familiar object represented in the book by only a portion, like the car that drives off the page in Marjorie Flack's Angus Lost, or the bed shown only as a pillow and a pair of covered-up ears in Don Freeman's Corduroy. Looking at, and talking about all sorts of pictures, children learn to discriminate and weigh the significance of detail. And as they "read" the illustration, the story as told them, becomes more significant and meaningful.

An early introduction to art and composition through the medium of picture books does not propose to educate taste or encourage artistic appreciation. Children will continue to read and enjoy crudely illustrated, cheaply produced books even if they have been provided with "good" reading, just as many adults read with pleasure, comics, pulp magazines or serious literature. However, the child who has experienced the best of picture books, may as he grows older, at least recognize what is worthwhile and perhaps beautiful, even if he doesn't always choose to enjoy it.

WHAT IS THE STORY ABOUT?

The successful selection of picture books does not only depend upon careful evaluation of text and illustration. What attracts a child more than artistic or literary style is the subject matter of the story. "What is it about?" is a matter of primary concern with preschoolers of all ages, just as it is with adults.

Eighteen Months to Three Years

Toddlers in their first year or so of experiencing story books like genuine but uncomplicated adventures occurring, at least in part, within the already charted territory of home and community. The familiar events of a simple picture story are pleasantly reassuring and help define, for a child, his place within this environment. Sometimes the necessary familiar element is obvious, as in John Burningham's "Little Books" or Goodnight Moon. But a story need not totally reflect a child's current reality. New and quite alien ideas are readily accepted providing that at least some of the events are familiar. Thus, Meg the witch of Pienkowski's simple and rambunctious Meg and Mog is perfectly understandable since her talents include not

only broom-riding and spell-making, but also, getting up, getting dressed and preparing breakfast. Toddlers daily acquire new skills and insights which allow them to appreciate, almost overnight, books which were previously considered "too hard". A meal at a restaurant, sharing a friend's birthday, the first emotional reaction to seasonal change, and suddenly, a story previously ignored becomes a new favourite.

Everyday activities in books for toddlers usually involve children, or animals. Child characters are frequently participants in stimulating pleasant activities such as play with friends or alone, or an excursion with adults. Ezra Jack Keats depicts the play activities of urban Black children in colourful paintings and distinctive collages. With their simple, brief stories, Peter's Chair and The Snowy Day are especially appropriate for younger preschoolers.

It is the animal characters who are allowed to have the real adventures of getting lost (Angus Lost and Ping by Marjorie Flack) or running away (Harry the Dirty Dog by Gene Zion and The Runaway Bunny by Marjorie Wise Brown) or being disobedient (Peter Rabbit by Beatrix Potter). A child beginning to test his own independence identifies with Angus or Harry in their predicaments, without feeling personally threatened. And after the frolic there is always the return to the warmth of home and family, even if that affection is tempered by an equally predictable smack (Ping) or a cup of camomile tea and bed (Peter Rabbit).

Young preschoolers seem to require a good belly-laugh almost as much as they do the reassurance which comes from the everyday activity or simple adventure story. Much of the fun is verbal as in the boisterous action and firm rhythm of Drummer Hoff, Alligator Pie, or Mother Goose rhymes. But simple incongruity, the foundation of real humour, is also appreciated. The Circus Baby (Petersham) who tries to eat like a human child, the passengers upsetting the boat in Mr. Gumpy's Outing (Bunningham) and the "what am I" game of The Bundle Book (Kraus) all appeal to a child's developing sense of humour.

Three to Five Years

Older preschoolers who are able to comprehend and appreciate a story with involved plot, well developed characters, and a more fully explored theme continue to enjoy many of the same types of stories, but in greater variety. Themes, too, are essentially the same, but the 3- to 5-year-olds do not seem to require constant reassurance that family and friends will not let them down. There are other needs. Now is the time for finding a secure and satisfying place within a grown-up world with its greater pressures, risks, challenges and rewards.

Animal Stories: Although the realistic animal story, in the manner of Angus Lost, is still enjoyed, fantasy adventure is much more popular with older readers who readily identify with heroes like Leo Lionni's Swimmy, a tiny fish who outwits his enemies by getting all the little fish to cooperate. Happy endings are mandatory in any book for younger readers, but, a good adventure will seem sufficiently believable to hold listener and reader in delighted suspense. William Steig's Sylvester and the Magic Pebble sustains the impossible yet credible predicament so skillfully that adults within earshot cannot avoid lingering just to hear how it all turns out.

Stories about human beings in animal disguise like Sylvester and the Magic Pebble often depict human foible in an amusing and non-threatening way. One of the most appealing of these human types is Russell Hoban's Frances, a little girl badger so typically child-like that young readers identify wholly with her in her predicaments. Affectionate and wholesome relationships also feature in other well-loved people-as-animal stories including two well written series in an easy-to-read format - Else Minarik's "Little Bear" stories and Arnold Lobel's "Frog and Toad" stories.

The incongruity of an animal in a human environment often produces delightfully ludicrous situations. Children caught upon the hard work of learning adult skills cannot help laughing at Roger Duvoisin's Veronica, a hippo who tries to swim in a public fountain or Petunia, the goose who imagines she'll get instant wisdom from a book. Curious George by H. A. Rey, however, is every child's favourite - a mischievous monkey who frolics from one escapade to another leaving adult chaos in his wake.

Machine Stories: Not far removed from the talking animal tales are stories about personified machines. Interest in machines by both boys and girls, is probably never more general than between two and five years. Toddlers are pleased with George Zaffo's Giant Nursery Book of Things That Go, but for older children, there are exciting stories about believable interesting machines that strive and overcome in order to achieve success. Virginia Lee Burton combines flair for a dramatic story with perfectly complementary drawings and text in such favourites as Mike Mulligan and his Steam Shovel, Katy and the Big Show and Choo-Choo.

Stories about other Children: The child's growing need to understand himself and his increasingly complex environment is also satisfied by a variety of imaginative and realistic stories about other children. There are not many child heroes or heroines the equal of Swimmy or Curious George. Edward Ardizzone's Little Tim and Ludwig Bemelman's Madeline do escape adult supervision in several popular larger than life adventures. But the most controversial and best loved hero is surely from Maurice Sendak's Max Where the Wild Things Are. In this fantasy

adventure a little boy imagines a trip to a land inhabited by all sorts of "wild things", creatures which adults occasionally find disturbing, especially if they have never used the book with children. However preschoolers as young as three years are enchanted by the illustrations and the story. A careful reading of Where the Wild Things Are should prove reassuring, for the Sendak monsters are rather amiable looking and they are always controlled by Max.

Adventure and fantasy stories featuring either children or animals allow a therapeutic and perhaps necessary escape from reality. But many preschoolers prefer, at least some of the time, a realistic story about other children with activities, problems, feelings and desires just like theirs. Robert McCloskey's Jane (One Morning in Maine) is an immediate friend, a little girl whose whole day is illuminated by the fact that she is growing up and losing a tooth. Similar milestones are the basis for Taro Yashimo's Umbrella and Elsa Beskow's Pelle's New Suit. Neither of these books is of recent publication (Pelle's New Suit first appeared in 1929) but their growing up themes have a timeless appeal.

Many of the more recent realistic picture books show, rather more pointedly than do Umbrella and Pelle's New Suit, that children and families are pretty much the same whether they are urban Japanese-American or rural Swedish. Ethnic variety has, thankfully, become rather common. Many stories about warm family relationships feature cultural minorities, especially Black Americans. Joan Lexau's Benjie, Elizabeth Hill's Evan's Corner, or John Steptoe's Stevie each explore and solve a realistic problem in human relationships. That the characters are urban Blacks is incidental to the real strength of theme and story. There is enormous benefit to minority group children who read these books about their own people, real and unstereotyped, but, perhaps the greatest value is in their use with children who would otherwise never share such an experience.

The positive self-awareness encouraged by books about minority groups is but one expression of the general openness and tolerance which prevails in the newer realistic picture books. Subjects previously considered taboo - adoption, divorce, death, poverty, nightmares, hostility and anxiety - are now in the most successful stories, approached objectively, openly and with sensitivity. Although some of these stories seem specifically written for a special group of children (I am Adopted by Susan Lapsley or When I Visit Daddy or Daddy Visits Me by Susan Gustar) others are of general interest and make provocative read-aloud fare. Will I have a Friend? (Cohen), There's a Nightmare in My Closet (Meyer) and Alexander and the Terrible, Horrible, No Good, Very Bad Day (Viorst), are widely enjoyed and fun to discuss.

Folk Tales and Fairy Tales: The unpleasant aspects of human emotion now examined by realistic preschool fiction have always been present in fairy tales, which is precisely why preschool educators have, in the past, been reluctant to use many of these traditional stories. Present attitudes appear however to be shifting, with authorities like Bruno Bettelheim declaring the value of traditional fairy tales for even very young children.³ The fact that preschoolers like a pleasant cathartic thrill is proven by their overwhelming enthusiasm for non-traditional "scary stories" like Where the Wild Things Are, Tomi Ungerer's Zeralda's Ogre and Mercer Meyer's There's a Nightmare in My Closet and One Monster After Another. Fairy tales provide the opportunity to deal vicariously with baser emotions, but with their predictable plots, characters and themes they also offer the guarantee of a satisfying story where the bad are punished and the good (who are often like children - small, weak and helpless) are rewarded.

Preschoolers however respond most favourably not to the longer fairy tales, but, to stories of personified animals and things that are expressed in a listenable cumulative or repetitive manner. Such favourites as The Three Little Pigs, The Three Bears, The Gingerbread Man, and Three Billy Goats Gruff now appear in several editions that need to be compared for their interpretation through text and illustration. The use of traditional fairy tales, which also appear in attractive picture book format, will probably depend on the interest shown in such stories; many four- and five- year-olds are intellectually and emotionally ready for the complexity of "Cinderella", "Snow White", "Little Red Riding Hood" or "Jack and the Beanstalk". With their intimate knowledge of individual children, preschool educators and parents are ideally suited to choose the right book, fairy tale or otherwise, and direct its use with a given child.

Poetry: Children are born loving poetry. They respond wholeheartedly to its emotional intensity and to the infinite possibilities of its language. The poetry they like best need not rhyme, or be "pretty" but simply match their exuberance, disappointment or wonder, enhancing and enriching the experience in a way nothing else can. Swinging is more exciting if accompanied by R. L. Stevenson's "How do you like to go up in a swing/up in the air so blue?". "See-saw Marjery Daw" is a natural chant for the teeter-totter. Even if one cannot spontaneously draw upon remembered appropriate rhymes, it is possible to deliberately create informal occasions for poetry. Regular group activities, including meals or naptime, are perfect opportunities to share favourite poems. Rhymes and songs related to stories or the day's events are fun to play with in an intimate group - inventing new verses, moving to the rhythm or dramatizing the story-poem. Compiling a file of favourite poems, nonsense verse, songs and

3. Bettelheim, Bruno. The Uses of Enchantment; The Meaning and Importance of Fairy Tales. Knopf, 1976.

action rhymes takes time but is a painless way of learning an item and it also makes a valuable reference. Most books of poetry are not intended as picture books but there are individual poems and songs such as Alikì's traditional lullabies, Go Tell Aunt Rhody and Hush Little Baby, that are beautifully illustrated.

The Real World: Factual stories and books pertaining to real things are in great demand, not only by those planning the curriculum, but by preschoolers who have a great interest in "finding out". It is frequently difficult to obtain factual material conceptually and verbally suitable for young children, especially in the preschool public library collection, which is not customarily organized according to subject. Often the best one can do is ask for assistance. A trained librarian can knowingly select useful picture books appropriate to a particular theme or topic. There are many attractive, well-illustrated books dealing with most of the concepts of interest to young children - shapes, sizes, numbers and letters, the seasons, weather, adult occupations, and basic science. Evaluate such books carefully. Clarity, simplicity and accuracy in illustration and text are of as much importance as in any non-fiction material for adults. Quite apart from its content, an informative book should make pleasant reading. Alvin Tresselt who frequently writes about the ecological balance (The Beaver Pond, Rain Drop Splash and White Snow, Bright Snow) has a direct poetic style that even the youngest listener appreciates.

Preschool questions that go beyond the scope of the factual picture book may be best satisfied by a clearly illustrated book for older children or adults. Young children are pleased to be trusted with books of obvious worth, and the exercise of helping to use the index, interpreting the pictures and discussing the answer is worthwhile in itself.

If unanswered questions seem to pile up, awaiting the next trip to the public library, consideration might be given to the purchase of a young children's encyclopedia. Intended for use by and with preschoolers and primary school children, they are usually arranged by subject, simply and clearly written, and abundantly illustrated. Costs vary, but a well-reviewed beginner's encyclopedia such as CHILDCRAFT may be purchased by a day care centre for approximately one hundred and fifty dollars (\$150.00).

Before making any decision about the purchase of an encyclopedia, seriously consider the use to which it will be put. Is it to be primarily used by the staff or for browsing and reference by the children? Would the money be better spent on a variety of other non-fiction books better suited to the needs and interests of a particular group of children, or an individualized curriculum? Furthermore, consult the local children's librarian regarding the recommended young children's encyclopedias and once a sales representative has been contacted, ask for several volumes, on loan, for a few days of careful use and examination. Thoughtful consideration before such a purchase should guarantee satisfaction with the new encyclopedia.

Using Children's Books in Day Care

The confident selection of picture books for group or individual stories depends on familiarity with a wide selection of material. This practical knowledge is largely acquired from day to day as books are appraised, read to children and discussed. Any of the staff who will be using books should be encouraged to look at new or unfamiliar ones as they are acquired, just as they would be introduced to a new and useful piece of play equipment. The time for a quiet read can, if necessary, include the children. When children are encouraged to sit down alone with a book before lunch or at nap time, one staff member can also take time for a quick check of whatever new material has been acquired.

Once the needs of the program have been considered, the choice of any book will primarily depend on the age and interests of the audience and the suitability of the story for use with several children. Ordinarily, stories are read to groups of approximately the same age, thus simplifying selection, but where the group is mixed, choose a story that will appeal to the youngest - perhaps a nonsense rhyme or cumulative tale. Many picture books that appeal to toddlers also continue to be the favourite stories of older children. A story with a simple well-developed plot, that builds to a satisfying climax, one or two interesting and sympathetic characters, and a pleasant memorable text usually makes a good choice for a group story. However, if the audience is well-known to the storyteller there is certainly more flexibility of choice - stories read as an experiment are no great risk because there is another chance tomorrow. Textless picture books, stories of a highly personal nature, and books of pictures with written commentary taking the place of a unified text are, however, best used with one or two children. The storyteller's own reaction should also be considered since the children's acceptance and enjoyment of a book are greatly enhanced by the reader's enthusiasm.

Become thoroughly familiar with a new story selected for reading aloud; the reading itself will be more skillful and the necessary explanations can be anticipated so that the story need not be interrupted. The amount of introduction to any story will vary depending on its relation to the rest of the program and the experiential background of the children. Some children may benefit from the handling of puppets, pictures or realia before a story is read. A program on bears might naturally suggest the use of Robert McCloskey's Blueberries for Sal, but do the children know about blueberries? Have they eaten them? A minute's discussion (with perhaps a few blueberries to taste) will ensure that the story is more fully understood.

Comfortable, flexible seating for the children (furry rugs, pillows, or carpeted mini-bleachers) with the storyteller seated a few feet away on a low chair, book held at child's eye level, will give everyone a clear view of the illustrations. The book may be held either to one side, or if the story is well known, on the reader's lap where an upside down clue may be all that is necessary.

Interruptions may be unavoidable, but, if possible, questions should be postponed until the end, when all comments can be heard. If there is a lot of reaction and discussion, it may be wise to reread the story, especially if it is short. A story like Where the Wild Things Are, is bound to provoke a lively response the first time and it may be more satisfying if heard twice, even during the same storytime.

Where possible, it is worthwhile to learn a few stories by heart so that they may be told rather than read to groups. Stories told directly have great impact for they are more direct, informal and intimate. They are also totally portable and lend themselves to occasions like bus rides, naps and walks, where books are not accessible. The story must be chosen carefully for its verbal appeal, and it must be effectively told. There are several excellent books which discuss steps to proficient story telling (See Appendix I). Libraries also hold occasional workshops for those interested in acquiring this useful skill.

A story, told or read, need not be followed by a related activity, for the real value is in the story itself and the child's response to it. Occasionally a book does lend itself to a dramatic or artistic interpretation. Marie Hall Ets Just Me is more fun if the children also walk as the animals do. Even a simple story can be effectively dramatized. Children, assuming the roles of Owl's noisy friends, can produce a rousing version of Pat Hutchin's Goodnight Owl! Preschoolers also like to interpret folk tales with pantomime or by using puppets. Distinctive illustrations such as Leo Lionni's prints or Ezra Jack Keat's collage may inspire group or individual art.

Reading to individual children is undoubtedly time consuming, especially when the staff - child ratio is already stretched to its limit. However, the encouragement of such an activity is important, for the benefits are far reaching. There is no better way to establish a good relationship with a child. The book need not even be the best choice for the moment, but just the act of choosing it and sitting down together in a quiet corner is rewarding. Some stories, of course, are ideally suited to the intimacy of a one to one situation. Books dealing with family problems or wordless picture books that encourage an individual response are logical choices for a cosy read with one child. Younger children, of course, must be read to alone, or with one or two others. They also enjoy choosing their own stories, but, if that choice is inappropriate, (as it often is) simply offer a more suitable substitute.

Where staff is very pressed indeed, it may be worth considering the use of volunteers, not necessarily to come in and read, but to perform other tasks while regular staff work with individual children. Volunteers who are primarily interested in storytimes, may also be found. Some libraries have their own trained volunteer storytellers who may be willing to bring their stories into the community. The local school librarian may also be interested in supervising some of her volunteers. Older children are often fascinated to introduce favourite books to preschoolers. Some day care centres make good use of record players or tape recorders to provide a story when the staff is otherwise occupied. A pre-recorded story is most satisfactory if there are only one or two children sharing the actual book as the story is told.

Looking at well loved books is an enjoyable pastime for preschoolers, and, in the day care setting, there should be no attempt to restrict such browsing, except perhaps to limit the use of books (most of the time) to a defined, quiet and pleasant library corner. Comfortable seating, attractive posters, some puppets or dolls to read to, and of course an abundance of attractive, new looking picture books, changed weekly and displayed in low racks so that their covers show, not only make a very comfortable environment for looking at books, but one which automatically encourages their careful use.

Where the effort is made to provide a daily reading experience to both groups and individuals, the beneficial effects may generalize to other aspects of the program. At one day care centre in Western Oregon, an enriched storytelling program (including regular trips to the public library and a naptime story session) lead to a significant increase in independent fantasy play, thus freeing some staff from close supervision in order to deal with other children.⁴

DEVELOPING THE PRESCHOOL LIBRARY

In the absence of government support for projects like library development, day care centres must continue to rely on their own limited resources to build the necessary collection of quality books. Any increase in the book budget (or the establishment of such a budget) will necessitate cutting back in other areas, unless of course, money can be found exclusively for the purchase of picture books. Raising fees by only a dollar a month would yield, in a thirty place centre, enough money for about seventy hardcover picture books, or up to 200 paperbacks. Such an increase would be advisable, however, only if parents understood its purpose and if a majority were agreeable. Depending on the community, a raffle, bazaar or auction might be considered

4. Munsch, Ann Beeler. Personal communication. October, 1976.

preferable money raising projects. Service organizations or youth groups could also be called upon for support. Whenever community assistance is solicited, the whole purpose of the venture should be made very clear and public. Visits by the local children's librarian to talk to centre parents and others interested, and displays of the sorts of books intended for purchase, will help educate those involved regarding the quality and condition of books considered important for use in day care. Hand-me-downs, library discards and other unsolicited gifts should be tactfully discouraged.

A major disadvantage with securing additional income from various money-raising projects is that the availability of such funds is highly irregular. Even a small collection of books, once established, must be maintained - new books must be purchased and worn out ones replaced. A more predictable income, such as might come from a general fee increase would, in the long run, ensure more consistent improvement in the collection.

Regardless of the amount in the book budget it is important to get maximum value. Consider your book requirements carefully. Talk to librarians and other educators, read bibliographies and reviewing journals and most of all, handle many picture books. If possible, test out a potential purchase by first using a library copy of the book. As the order takes shape, keep a record of the title, author, and publisher of all the books, and consider which format might be most suitable. Books destined for heavy use should be hardcover, but paperbacks, particularly if they are strengthened along the spine inside and out with adhesive plastic, wear well in a controlled setting like a day care centre.

Books may be purchased from a variety of sources, and each has its advantages. The local bookstore is the obvious place to go, providing it is well stocked, for a specific book quickly required. A children's specialty book shop such as the The Children's Book Store in Toronto may also offer a very personalized, knowledgeable service. A modest discount on a substantial order may also be available. Specific books may be ordered directly from the publisher, but where several books are required, it makes better sense to deal with a book wholesaler or jobber who keeps books from many publishers in stock, and who will order from individual publishers any book that may be required. There are many Canadian jobbers, each of whom offer a variety of services (See Appendix 3). Many encourage browsing through their warehouses. Catalogues, available on request, may also simplify ordering; one simply checks off the desired title on the removable pages and mails them in. Some wholesalers deal specifically in paperbacks. Of these, Scholastic Book Services is perhaps the best known. Local news agencies also dealing in paperback books are listed in the telephone book. Suppliers of nursery school equipment may deal in picture books at wholesale prices, but, choice is limited to what is available in the catalogue.

Whichever dealers are decided upon, they should be contacted before the order is placed so that all aspects of the transaction are mutually understood. Local public and school librarians may assist by sharing their practical experiences with ordering from local and national firms. Feel free to discuss any aspect of selection or ordering with these children's book specialists.

Day Care/Public Library Cooperation

Even with an enlarged and improved picture book collection, most day care centres may continue to use the local public library as a source of additional material. If the centre owns very few books of good quality, the public library may still be the primary source. Where possible, children should be included in these library visits to participate in group activities such as films, puppet shows or story hours, and perhaps to borrow books of their own. Libraries are only now becoming aware of the importance of preschool education and their role in its development. Preschool educators, with their specialized knowledge of children's interests and capabilities, can lend encouragement and practical assistance to these library programs just as librarians may give vital support to preschool personnel with their increased appreciation of the unique needs of a day care setting.

BOOKS, PARENTS, AND DAY CARE

Parents who have children in a day care centre are no less concerned than non-working parents about the importance of reading to their children, but, they do have less time to devote to self-education about the subject. Getting out to an evening meeting is often such a problem that some centres hold parent meetings at dinner time and provide both a meal and child care while business is taken care of. A talk by the local children's librarian might well be part of such an evening get-together.

Daily communications about the total program, including the use of books, should be an important ongoing activity for day care personnel. Casual going-home conversation may easily touch on a story that was especially enjoyed, with a mention of others to perhaps read at home. A duplicated list of general favourites, distributed periodically, may also be appreciated.

The establishment of a day care lending library can do much to encourage the use of books at home. Such a library instituted by the Family Studies Laboratory Schools at the University of Guelph⁵ also had the effect of encouraging more careful use of books, and, of fostering increased communication between staff and parents. The procedure for establishing a small library is not difficult. The basic collection should be large enough so that each child can borrow one book for a one-to-two week period and still leave three or four books per child in the library for daily use. Books for parents - about children and their reading (see Appendices I and/or II) and any aspect of child rearing - might also be available for borrowing. Cards, pockets, and date slips, obtainable from any educational supplier make it easier to check books out. A minimal amount of clerical attention is all that is necessary to keep track of books still on loan. Of course, there should be no fines or penalties for overdue, lost or damaged books.

If the day care centre's own collection is too small to support regular borrowing, it might be advisable to institute a book-buying club for parents, such as Scholastic's SeeSaw Club where a minimum of 10 books per group must be purchased in order to take advantage of substantial discounts and bonuses. Clubs like this flourish, however, only when parents are very interested in their children's reading.

Since the development and maintenance of the entire preschool library may depend on the support of parents, particularly if they are at all responsible for providing the necessary funds for a book budget, every effort must be made to ensure that the importance of reading good books to preschoolers is fully appreciated. Preschool staff who are themselves enthusiastic and knowledgeable about children's books and reading can do a great deal to positively influence the parents with whom they have daily contact.

5. Busch, Nancy, and others. "A Book Lending Library and Preschoolers Use of Books."
Unpublished manuscript, University of Guelph, 1976.

BIBLIOGRAPHY

Appendix I

FURTHER READING

- Arbuthnot, May Hill and Zena Sutherland. CHILDREN AND BOOKS. 4th ed. Scott, 1972. A standard reference. Excellent general introduction to all aspects of children's literature.
- Chukovsky, Kornei. FROM TWO TO FIVE. Translated and edited by Miriam Morton. Univ. of Calif., 1971. An editor, critic, translator and poet, Chukovsky writes most entertainingly about the speech and reasoning of preschoolers, and their natural love of poetry and fairy tales.
- De Mille, Richard. PUT YOUR MOTHER ON THE CEILING; CHILDREN'S IMAGINATION GAMES. Viking, 1967. Exercises and games to help children educate their imaginations so that they use them more, and discriminate fantasy from reality better. Use the games alone or in conjunction with stories.
- Egoff, Shiela, G.T. Stubbs and L.F. Ashley, eds. ONLY CONNECT; READINGS ON CHILDREN'S LITERATURE. Oxford, 1969. Essays on all aspects of children's literature by well known writers and critics. Very readable.
- Fisher, Margery. INTENT UPON READING. Watts, 1962. An English viewpoint to children's books.
- Larrick, Nancy. A PARENT'S GUIDE TO CHILDREN'S READING. 4th ed. Bantam, 1975. A practical guide to developing reading interests. Annotated bibliographies include records, filmstrips and films.
- Mitchell, Lucy Sprague. HERE AND NOW STORY BOOK. Dutton, 1948. Stories and technique for two through seven-year-olds.
- Moore, Vardine. PRE-SCHOOL STORY HOUR. Scarecrow, 1972. A public library point of view with lots of practical suggestions about planning programs. Includes bibliographies.
- Shedlock, Marie, L. ART OF THE STORYTELLER. Dover, 1951. Standard approaches to storytelling.

Appendix II

- SELECTION AIDS: Many of these selection aids should be available through the local Public Library. Otherwise, contact the local school board instructional media centre or the Media Consultant of the Department of Education for your province, and request assistance. Though you may not be able to borrow material from these offices, it should be available for reference. Inexpensive selection aids should be purchased.

Appendix II (continued)

1. General Bibliographies: The following bibliographies list selected books and non-print material of general interest. Unless otherwise specified they deal with books for children of all ages, including preschoolers.

BIBLIOGRAPHY OF BOOKS FOR CHILDREN. Association for Childhood Education International, 1974. Annotated list by subject within general age levels. (Association for Childhood Education International, 3615 Wisconsin Avenue, N.W. Washington, D.C. 20016, \$2.75).

Cianciolo, Patricia J., ed. PICTURE BOOKS FOR CHILDREN. American Library Association, 1973. Selective annotated list.

GOOD AND INEXPENSIVE BOOKS FOR CHILDREN. Association for Childhood Education International, 1972. Annotated list, arranged by subject. (Association for Childhood Education International, 3615 Wisconsin Avenue, N.W. Washington, D.C. 20016, \$2.00).

Greene, Ellin and Madalynne Schoenfeld. A MULTI-MEDIA APPROACH TO CHILDREN'S LITERATURE; A SELECTIVE LIST OF FILMS, FILMSTRIPS AND RECORDINGS BASED ON CHILDREN'S BOOKS. American Library Association, 1972. Preschool to grade 8. A list of additional resources, suggested related readings, selection aids, program aids and sources of such useful props as book-character toys, figurines and posters.

McDonough, Irma, comp. CANADIAN BOOKS FOR CHILDREN. University of Toronto Press, 1976. Annotated listings for French and English books.

Monahan, Robert, comp. FREE AND INEXPENSIVE MATERIALS FOR PRESCHOOL AND EARLY CHILDHOOD. Lear Siegler/Fearon Publishers, 1973.

NOTABLE CHILDREN'S BOOKS. Book Evaluation Committee of the Children's Services Division of the American Library Association Annual. Brief annotations of 50 notable publications for the year. (Children's Services Division, American Library Association, 50 East Huron Street, Chicago, Ill. 60611. Self-addressed label and 20¢ to cover mailing, 50 copies, \$3.00).

READING WITH YOUR CHILD THROUGH AGE 5. Rev. ed. Child Study Association, 1972. Annotated list of approximately 200 titles which can be read to the preschool child. Excellent introduction "About Reading to Young Children". Good parent resource. (The Child Study Press, 50 Madison Avenue, New York, 10010, \$1.00).

"Recordings Suggested for Use With Preschool Children". TOP OF THE NEWS, April, 1972.

RIF'S GUIDE TO BOOK SELECTION. Reading is Fundamental, 1973. Briefly annotated list of paperbacks for children from preschool through elementary grades. Special lists for Black, Indian and Spanish-speaking children. (Reading is Fundamental, Room 2407, Arts and Industries Building, Smithsonian Institute, Washington, D.C. 20560, Free).

2. Special Bibliographies: Choose books to satisfy a special need from these bibliographies.

Appendix II (continued)

BOOKS AND LULLABIES; A BEGINNING TO READ BOOKLIST FOR INFANTS AND TODDLERS. Racine Public Library, Children's Department. (R.P.L. 75 Seventh St., Racine, Wisconsin, 53403. 50¢ prepaid).

BOOKS IN WHICH CHILDREN FACE DEATH. Harper, 1974. (Harper and Row, Dept. 363, 10E 53rd St., New York, N.Y. 10022. Send postage plus self-addressed no. 10 envelope).

HELLO BABY. Princeton Public Library. Booklist for parents and children about birth and adjustment to the new baby. (Children's Department, Princeton Public Library, 65 Witherspoon Street, Princeton, N.J. 08540, \$.15 plus 10¢ for postage and no. 10 self-addressed envelope).

Kelley, Marjorie E. IN PURSUIT OF VALUES; A BIBLIOGRAPHY OF CHILDREN'S BOOKS. Paulist Press, 1973. A selection of books which can help children grow in values by developing moral reasoning.

LITTLE MISS MUFFET FIGHTS BACK. Rev. ed. Compiled by the Feminists on Children's Media, 1974. (Feminist Book Mart, 41-17 150th St., Flushing, N.Y. 11355, \$1.00).

Toothaker, Roy E. "Folktales in Picture-Book Format", SCHOOL LIBRARY JOURNAL. April, 1974. Organized according to country of origin.

3. Journals: Keep up with current publication through journals.

BULLETIN OF THE CENTER FOR CHILDREN'S BOOKS. University of Chicago Press. Critical reviews of current children's books. Age level indicated. (The University of Chicago Press, 5801 Ellis Avenue, Chicago, Illinois 60637, U.S.A. Subscription rates: 1 year, \$8.00 for 11 issues).

THE HORN BOOK. Scholarly articles and reviews of children's books. Bi-monthly. (The Horn Book, 585 Boylston St., 02116, U.S.A. \$8.50 a year).

IN REVIEW: CANADIAN BOOKS FOR CHILDREN. Provincial Library Service. Quarterly. Articles and critical reviews of current Canadian children's books. (Administrative Services Branch, Ministry of Colleges and Universities, 7th Floor, Mowat Block, 900 Bay St., Toronto, Ontario, M7A 1B6. Free to Ontario residents. Out of province \$3.00 for 3 years).

Appendix III

ORDERING BOOKS

1. Aids to Facilitate Ordering: If it is necessary to check the author, title, publisher, or availability of a book, use one of the following.

BOOKS IN PRINT. R.R. Bowker, Annual. Four volumes - author and title index. Lists almost all books, including paperbacks currently available in the U.S. Useful source of bibliographical information. Publishers index.

CANADIAN BOOKS IN PRINT. University of Toronto Press, Annual. Author and title index to currently available English books published in Canada.

Appendix III (continued)

2. Book Jobbers and Wholesalers:

Cooperative Book Centre of Canada, 66 Northline Road, Toronto, M4B 3E6. Books from all publishers, Canadian, British and American. Catalogue (hardbacks only) facilitates ordering. Minimum order of 5 books.

Ian MacDonald Library Services Limited, 125 West 2nd Street, North Vancouver, B.C. V7M 1C5. Emphasis on service to Western Canada.

Library Sound Services Limited, 345 Flint Road, Downsview, Ontario, M3J 2V2. Non-print materials only. Illustrated catalogue available.

Scholar's Choice, 50 Ballantyne Avenue, Stratford, Ontario, N5A 6T9. Large stock from Canadian, British and American publishers, and prompt service. Also supplies non-print material. Catalogues available upon request.

Scholastic Book Service, 123 Newkirk Road, Richmond Hill, Ontario, L4C 3G5. Not a jobber but a publisher of instructional materials including a vast array of paperbacks. Catalogues available. State grade level required. Also makes books available through Scholastic Book Clubs seven times a year.

Appendix IV:

BOOKS CHILDREN ENJOY: Not all popular books by any given author are listed here. Look for others by favourite authors at the library or bookstore.

* An asterisk marks those books especially enjoyed by toddlers.

Many of these books are available in both hard cover and paperback editions.

ABC, Counting Books and Picture Dictionaries

*Bunningham, John. JOHN BURNINGHAM'S ABC. Cape, 1964. Whimsical pictures the youngest will recognize.

*Fay, Hermann. BIG PICTURES, LITTLE WORDS. Cullins, 1973. Features nicely detailed full page pictures of familial objects, clearly labelled. Alphabetically arranged within related groups.

*Francoise. JEANNE-MARIE COUNTS HER SHEEP. Scribner, 1957. Rhythmical and repetitive story of a small girl's wishes.

*Gag, Wanda. THE ABC BUNNY, Coward, 1961. A rhyming-story alphabet that is fun to read. Red alphabet-block letters on large black and white lithographs.

*Gretz, Susanna. TEDDYBEARS ONE TO TEN. Follett, 1968. The cleaning and refurbishing of appealing, dirty teddy bears.

*Hoban, Tana. COUNT AND SEE. MacMillan, 1972. One fire hydrant to one hundred peas in pods, all beautifully photographed.

Matthiesen, Thomas. ABC: AN ALPHABET BOOK. Platt and Munk, 1968. Large clear colour photographs of familiar objects, one for each letter.

*Oxenbury, Helen. HELEN OXENBURY'S ABC OF THINGS. Watts, 1972. Several objects humorously illustrate each letter.

ABC Counting Books and Picture Dictionaries

- *Oxenbury, Helen. NUMBERS OF THINGS. Watts, 1968. Imaginative, humorous drawings, up to 50.
- Rey, H.A. CURIOUS GEORGE LEARNS THE ALPHABET. Houghton, 1972. Lots of amusing incidents to encourage identification of letters within words.
- *Scarry, Richard. RICHARD SCARRY'S BEST WORD BOOK EVER. Western, 1963. Good for independent looking.
- *Wildsmith, Brian. BRIAN WILDSMITH'S ABC. Watts, 1963. Distinctive, vivid illustrations.
- Wyse, Alex and Anne. THE ONE TO FIFTY BOOK. University of Toronto Press, 1973. Illustration and type face designed by children.

Animal Stories

- *Brown, Margaret Wise. GOODNIGHT MOON. Illustrated by Clement Hurd. Harper, 1947. A bunny says goodnight to all the things in his room.
- *Brown, Margaret Wise. THE NOISY BOOK. Illustrated by Leonard Weisgard. Harper, 1939. Muffin, the blindfolded puppy, hears noises children recognize too. Also: THE CITY NOISY BOOK, and THE COUNTRY NOISY BOOK.
- *Brown, Margaret Wise. THE RUNAWAY BUNNY. Illustrated by Clement Hurd. Harper, 1972. Each of the bunny's creative running away plans is lovingly thwarted by his mother.
- Burningham, John. BORKA; THE ADVENTURES OF A GOOSE WITH NO FEATHERS. Random House, 1964. When the other geese migrate, poor featherless Borka must fend for herself. Also: CANNONBALL SIMP.
- *Carle, Eric. DO YOU WANT TO BE MY FRIEND? Crowell, 1971. A mouse asks this question of several animals before he finds the perfect friend.
- *Duvoisin, Roger. PETUNIA. Knopf, 1950. Petunia, a silly goose, finds a book which she thinks makes her wise. Also: PETUNIA'S CHRISTMAS, PETUNIA, I LOVE YOU, and VERONICA.
- *Flack, Marjorie. ANGUS AND THE CAT. Doubleday, 1971. Also: ANGUS AND THE DUCKS and ANGUS LOST. The adventures of an appealing Scottie puppy.
- *Flack, Marjorie. ASK MR. BEAR. Macmillan, 1958. Many animals make suggestions for Mother's birthday present, but Mr. Bear has the perfect solution.
- *Flack, Marjorie. THE STORY ABOUT PING. Illustrated by Kurt Wiese. Viking, 1961. After a night of adventure on the Yangtze, Ping again finds his family on the wise-eyed boat.

Animal Stories

- *Freeman, Don. CORDUROY Viking, 1968. Corduroy the teddy bear longs for a home and a child to love him.
- Hoban, Russell. BEDTIME FOR FRANCES. Illustrated by Garth Williams. Harper, 1960. Also: BREAD AND JAM FOR FRANCES and A BABY SISTER FOR FRANCES. Frances is a badger, but her predicaments are typical of small children.
- *Hutchins, Pat. ROSIE'S WALK. Macmillan, 1972. Brief text and colourful stylized pictures show Rosie the hen naively leading the fox from one difficulty to another. Also: GOODNIGHT, OWL!, THE SURPRISE PARTY, and TITCH.
- *Keats, Ezra Jack. KITTEN FOR A DAY. Watts, 1974. Participation is guaranteed with this almost wordless story of a puppy who joins a litter of kittens for their day's fun. Also: SKATES.
- *Kent, Jack. THE EGG BOOK. Macmillan, 1975. Wordless picture-story of a frustrated hen who hatches several creatures from eggs before her own little chick arrives.
- Kraus, Robert. LEO, THE LATE BLOOMER. Illustrated by Jose Aruego. Windmill, 1971. Leo is a young tiger who finally catches up with the other animals after a time of not being able to do anything very skillfully. Also: MILTON THE EARLY RISER.
- *Kraus, Robert. WHOSE MOUSE ARE YOU? Pictures by Jose Aruego. Macmillan, 1970. Whimsical rhymed story of a mouse who feels alone and unloved.
- Lionni, Leo. SWIMMY. Pantheon, 1963. A tiny fish devises an ingenious way to protect himself and his friends. Also: FISH IS FISH.
- Lobel, Arnold. FROG AND TOAD ARE FRIENDS. Harper, 1970. Five stories of friendship. Easy-to-read format, but well liked by preschoolers. Also: FROG AND TOAD ALL YEAR and FROG AND TOAD TOGETHER.
- Massie, Diane R. THE BABY BEE BEE BIRD. Harper, 1963. A tiny nocturnal bird torments the other 300 animals as they try to sleep, with his distinctive song.
- McCloskey, Robert. MAKE WAY FOR DUCKLINGS. Viking, 1941. A family of mallards finds refuge in the Public Garden of Boston.
- Minarik, Else H. LITTLE BEAR. Illustrated by Maurice Sendak. Harper, 1957. Four stories about Little Bear and his adventures. An "I can read" book that preschoolers enjoy. Also other "Little Bear" stories.
- Oxenbury, Helen. PIG TALE. Morrow, 1973. Amusing story of ordinary barnyard pigs who strike it rich and have a taste of high living.
- *Petersham, Maud and Miska. THE CIRCUS BABY. Macmillan, 1972. A mother elephant learns the hard way that baby elephants cannot acquire table manners.
- *Potter, Beatrix. THE TALE OF PETER RABBIT. Warne, 1902. Peter ventures into Mr. MacGregor's garden and gets caught.

Animal Stories

- Rey, H.A. CURIOUS GEORGE. Houghton, 1941. George, a mischievous monkey, has wild adventures in the city before retiring to the zoo. Also: CURIOUS GEORGE TAKES A JOB, CURIOUS GEORGE RIDES A BIKE, and CURIOUS GEORGE GETS A MEDAL.
- Steig, William. SYLVESTER AND THE MAGIC PEBBLE. Simon, 1969. Touching and humorous account of a young donkey's predicament when, in a moment of panic he uses his magic wishing pebble to turn himself into a rock. Also: THE AMAZING BONE and AMOS AND BORIS.
- Ungerer, Tomi. CRICTOR. Harper, 1958. A refined French schoolteacher discovers the many advantages of a pet boa constrictor.
- *Vipont, Elfrida. THE ELEPHANT AND THE BAD BABY. Illustrated by Raymond Briggs. Coward, 1970. Rollicking cumulative nonsense about a baby who enjoys an elephant ride and many treats, never once saying "please".
- Waber, Bernard. LYLE, LYLE CROCODILE. Houghton, 1965. The adventures of a charming and funny crocodile who lives with a human family. Also: THE HOUSE ON EAST 88TH STREET, LOVEABLE LYLE and LYLE AND THE BIRTHDAY PARTY.
- Ward, Lynd. THE BIGGEST BEAR. Houghton, 1952. A small boy's pet cub outgrows its welcome.
- *Zion, Gene. HARRY THE DIRTY DOG. Illustrated by Margaret Bloy Graham. Harper, 1956. Harry hates baths and loves dirt, but after one gloriously dirty day, he discovers that no one recognizes him. Also: HARRY BY THE SEA and NO ROSES FOR HARRY.

About Children and Families

- Alexander, Martha. NOBODY ASKED ME IF I WANTED A BABY SISTER. Dial, 1971. Humorous and sensitive story of Oliver's predicament when he tries to give the new baby away.
- Ardizzone, Edward. LITTLE TIM AND THE BRAVE SEA CAPTAIN. Walck, 1955. Realistic adventure at sea. Also other "Little Tim" stories.
- Bemelmans, Ludwig. MADELINE. Viking, 1939. Of the twelve little girls at the French boarding school, Madeline is the one who has the adventures. Also: MADELINE'S RESCUE.
- Beskow, Elsa. PELLE'S NEW SUIT. Harper, 1929. Pelle needs new clothes, so he shears his lamb, and then assists each person who helps him with the suit.
- *Bunningham, John. THE BABY. Crowell, 1974. Just nine lines of text and appealing illustrations make a perfect book for the youngest child. Also: THE BLANKET, THE CUPBOARD, THE DOG, THE FRIEND, THE RABBIT, THE SCHOOL, and THE SNOW.

About Children and Families

- *Burningham, John. MR. GUMPY'S OUTING. Holt, 1970. One by one, the animals and children join Mr. Gumpy for a boat ride, but they all misbehave, and the climax is delightfully predictable. Also: MR. GUMPY'S MOTORCAR.
- Cohen, Miriam. WILL I HAVE A FIREND? Illustrated by Lillian Hoban. Collier, 1967. Jim is concerned about the first day of nursery school - then he meets Paul.
- Corey, Dorthy. YOU GO AWAY. Illustrated by Lois Axeman. Whitman, 1976. Many examples of how, when people leave, for what ever length of time, they always return. Useful for putting a child at ease about his parent's absence.
- de Regniers, Beatrice Schenk. A LITTLE HOUSE OF YOUR OWN. Brace and World, 1954. Perceptive and humorous catalogue of a child's secret houses - from a tree house to a big arm chair. Also: MAY I BRING A FRIEND?
- *Ets, Marie Hall. PLAY WITH ME. Viking, 1955. The gentle story of a little girl who makes friends with several animals. Also: JUST ME.
- Gustar, Susan Wakeling. WHEN I VISIT DADDY OR DADDY VISITS ME. Illustrated by Vivian Whatmough. Before we are six, 1973. Daddy doesn't live at home but visits with him are always fun.
- Hickman, Martha Wilmore. I'M MOVING. Illustrated by Leigh Grant. Abingdon, 1974. "We're taking my bicycle, but not my sidewalk". William tells about moving, and concludes that it's not so bad.
- Hill, Elizabeth. EVAN'S CORNER. Illustrated by Nancy Grossman. Holt, 1961. When the new baby arrives, Evan wants a private spot of his own in the already crowded apartment.
- *Keats, Ezra Jack. THE SNOWY DAY. Viking, 1962. The fun of the first snowfall is captured in a simple text and distinctive collage. Also: HI, CAT, PETER'S CHAIR and WHISTLE FOR WILLIE which continue the adventures of Peter and his friends.
- *Kessler, Ethel. THE BIG RED BUS. Illustrated by Leonard Kessler. Doubleday, 1957. The sounds and sights and feel of a bus ride downtown.
- *Krauss, Ruth. THE BUNDLE BOOK. Harper, 1951. Teasing affectionate guessing game between a mother and her little girl.
- *Kunhardt, Dorothy. PAT THE BUNNY. Western, 1962. Toddlers participate by following suggestions such as "Pat the bunny". A book-toy.
- *Lapsley, Susan. I AM ADOPTED. Illustrated by Michael Charlton. Bradbury, 1975. Adoption is explained matter-of-factly and very simply.
- *Lenski, Lois. PAPA SMALL. Walck, 1951. Simply-told story of a family and its activities through the week. Also: other "Mr. Small" books, and "Davy" books. Traditional sex-role stereotyping may limit the usefulness of these books, but children continue to enjoy them.
- Lexau, Joan. BENJIE. Illustrated by Don Bolognese. Dial, 1964. Benjie overcomes his shyness in order to find grandmother's earring. Also: BENJIE ON HIS OWN.

About Children and Families

Mahy, Margaret. THE LION IN THE MEADOW. Watts, 1969. No one believes the little boy when he says "There's a lion in the meadow". Also: THE DRAGON OF AN ORDINARY FAMILY and ROOMS FOR RENT.

McCloskey, Robert. BLUEBERRIES FOR SAL. Viking, 1948. Sal and her mother go picking blueberries and meet a mother bear and her cub. Also: ONE MORNING IN MAINE and A TIME OF WONDER. Sal and her sister continue their summer adventures on a Maine island.

Merriam, Eve. MOMMIES AT WORK. Illustrated by Beni Montresor. Knopf, 1961. Mommies do all the usual things ("Mommies wash dishes, and necks and ears") as well as a variety of unusual jobs. Also: BOYS AND GIRLS, GIRLS AND BOYS.

Meyer, Mercer. THERE'S A NIGHTMARE IN MY CLOSET. Dial, 1968. Pleasantly scary, but mostly reassuring. Also: ONE MONSTER AFTER ANOTHER.

*Nicholl, Helen. MEG AND MOG. Illustrated by Jan Pienkowski. Heinemann, 1972. Meg, the witch, and Mog, her cat, attend a Hallowe'en party.

Powell, Ann. STRANGE STREET. Kids Can Press, 1975. On Strange Street where all kinds of differences are tolerated, boys are free to cook, play with dolls, or cry. A good message but a bit didactic.

*Schick, Eleanor. PEGGY'S NEW BROTHER. Macmillan, 1970. Peggy isn't much practical help with the new baby, until she discovers how to entertain him.

*Scott, Ann Herbert. ON MOTHER'S LAP. Illustrated by Glo Coalson. McGraw Hill, 1972. An Eskimo mother shows her little boy that she has room on her lap for him, his toys and the new baby.

Segal, Lore. TELL ME A MITZI. Illustrated by Harriet Pincus. Farrar, 1970. Three humorous stories about an independent, imaginative little girl and her urban family. Also: ALL THE WAY HOME.

Sendak, Maurice. WHERE THE WILD THINGS ARE. Harper, 1963. Max cavorts with amiable monsters on an imaginary island. Also: IN THE NIGHT KITCHEN.

Sharmat, Marjorie. I'M NOT OSCAR'S FRIEND ANYMORE. Illustrated by Tony Deluna. Dutton, 1975. A very funny monologue of inspired hatred toward a former best friend.

Simon, Norma. WHAT DO I SAY? Illustrated by Joe Lasker. Whitman, 1967. Realistic illustrations and simple question and answer text show how Manuel responds to a day's activities at home and at nursery school. Also: HOW DO I FEEL? and WHAT DO I DO?

Steptoe, John. STEVIE. Harper, 1969. Adjustment to Stevie, the little boy Mother looks after, doesn't come easily. Told in a child's own language.

*Udry, Janice May. THE MOON JUMPERS. Illustrated by Maurice Sendak. Harper, 1959. The summer evening has a magic quality for children allowed to play outside after dark.

About Children and Families

Ungerer, Tomi. ZERALDA'S OGRE. Harper, 1969. A resourceful little girl beguiles a child-eating ogre by cooking him gourmet meals.

Viorst, Judith. THE TENTH GOOD THING ABOUT BARNEY. Illustrated by Erik Blegvad. Atheneum, 1971. Simple and touching first person story of how a small boy copes with the death of his pet cat.

Viorst, Judith. ALEXANDER AND THE TERRIBLE, HORRIBLE, NO GOOD, VERY BAD DAY. Illustrated by Ray Cruz. Atheneum, 1972. Alexander goes to bed with gum in his mouth and wakes up with gum in his hair and from then on, it's a horrible day. Also: MY MAMA SAYS THERE AREN'T ANY ZOMBIES, GHOSTS, VAMPIRES, CREATURES, DEMONS, MONSTERS, FIENDS, GOBLINS, OR THINGS, and I'LL FIX ANTHONY.

Waber, Bernard. IRA SLEEPS OVER. Houghton, 1972. Five-year-old Ira reluctantly leaves his teddy bear at home when he sleeps overnight with a friend for the first time.

*Yashimo, Taro. UMBRELLA. Viking, 1968. A three-year-old Japanese girl in New York City can hardly wait for a rainy day so she can use her new umbrella and red rubber boots.

Zolotow, Charlotte. A FATHER LIKE THAT. Illustrated by Ben Schecter. Harper, 1971. A fatherless boy tells his mother all the qualities he would most like in a father. Also: THE HATING BOOK and WILLIAM'S DOLL.

Mother Goose, Poetry, Songs, and Assorted Nonsense

Aliki. HUSH LITTLE BABY. Prentice-Hall, 1968. The old lullaby, beautifully illustrated. Also: GO TELL AUNT RHODY.

*BRIAN WILDSMITH'S MOTHER GOOSE. Illustrated by Brian Wildsmith. Watts, 1964. Eighty-six familiar rhymes, brilliantly illustrated.

*BOOK OF NURSERY AND MOTHER GOOSE RHYMES. Illustrated by Marguerite de Angeli. Doubleday, 1954. All the familiar rhymes illustrated in soft colours.

Cole, William. I WENT TO THE ANIMAL FAIR. World, 1958. Animal poetry for very young children.

de Regniers, Beatrice Schenk. WHAT CAN YOU DO WITH A SHOE? Illustrated by Maurice Sendak. Harper, 1955. Wildly inventive answers to five plausible questions. Also: IT DOES NOT SAY MEOW AND OTHER ANIMAL RIDDLE RHYMES.

Fisher, Aileen. IN ONE DOOR AND OUT THE OTHER; A BOOK OF POEMS. Illustrated by Lillian Hoban. Poems about everyday activities indoors and out.

Frank, Josette, ed. POEMS TO READ TO THE VERY YOUNG. Illustrated by Dagmar Wilson, 1961. Forty poems in picture book format. Also: MORE POEMS TO READ TO THE VERY YOUNG.

Mother Goose, Poetry, Songs, and Assorted Nonsense

- Lear, Edward. THE OWL AND THE PUSSYCAT. Illustrated by William Pene DuBois, Doubleday, 1962. The well-loved nonsense poem attractively illustrated. Also the QUANGLE-WANGLE'S HAT.
- *Lee, Dennis. ALLIGATOR PIE. Illustrated by Frank Newfeld. MacMillan, 1974. "Nursery rhymes" and nonsense verse, all with a Canadian flavour. Pure fun.
- *Matterson, Elizabeth, comp. THIS LITTLE PUFFIN... Penguin, 1969. Finger plays, singing and action games for preschoolers.
- Milne, A.A. WHEN WE WERE VERY YOUNG. Illustrated by E.H. Shephard. Dutton, 1924. Milne's poems about his own little boy are as popular as ever. Also: NOW WE ARE SIX.
- *THE MOTHER GOOSE TREASURY. Illustrated by Raymond Briggs. Hamish Hamilton, 1966. Over 400 rhymes and twice as many humorous illustrations.
- *Ness, Evaline. OLD MOTHER HUBBARD AND HER DOG. Holt, 1972. Traditional nursery rhyme humorously illustrated.
- *Poston, Elizabeth, ed. THE BABY'S SONGBOOK. Illustrated by William Stobbs. Crowell, 1972. Over 80 nursery songs.
- Raskin, Ellen. WHO, SAID SUE, SAID WHOO? Atheneum, 1973. Cumulative, tongue-twisting rhymes and look again illustration are fun to puzzle over.
- Sendak, Maurice. "Nutshell Library." Harper, 1962. Includes ALLIGATORS ALL AROUND, an ABC; CHICKEN SOUP WITH RICE, A BOOK OF MONTHS; ONE WAS JOHNNY, A COUNTING BOOK; and PIERRE; A CAUTIONARY TALE. Enormous favourites, especially in miniature editions.
- Seuss, Dr. AND TO THINK THAT I SAW IT ON MULBERRY STREET. Vanguard, 1973. A horse-drawn wagon seen on Mulberry Street gets more and more fantastic in a small boy's imagination. Also: HORTON HATCHES THE EGG and McELLIGOT'S POOL.
- Stevenson, Robert Louis. A CHILD'S GARDEN OF VERSES. Illustrated by Brian Wildsmith. Watts, 1966. A vivid Wildsmith interpretation of the familiar rhymes.
- *Watson, Clyde. FATHER FOX'S PENNYRHYMES. Illustrated by Wendy Watson. Crowell, 1971. Spritely, memorable verse about the country ways of Father Fox and his brood has the flavour of authentic nursery rhyme. Droll little cartoon-illustrations interpret each rhyme.
- *Winn, Marie, ed. THE FIRESIDE BOOK OF CHILDREN'S SONGS. Music by Allen Miller. Illustrations by John Alcorn. Simon and Schuster, 1966. More than 100 songs children like.

Folk Tales and Fairy Tales

- Asbjornsen, Peter C. and J.E. Moe. THREE BILLY GOATS GRUFF. Illustrated by Marcia Brown. Harcourt, 1957. The classic folk tale with fine illustrations.
- Carle, Eric. ERIC CARLE'S STORYBOOK. Watts, 1976. Seven tales by Grimm, skillfully retold.
- *Emberley, Barbara. DRUMMER HOFF. Illustrated by Ed Emberley. Prentice Hall, 1967. Brilliantly colourful woodcuts illustrate a rollicking cumulative rhyme.
- Gag, Wanda. MILLIONS OF CATS. Coward, 1928. An old couple who wish for only one little cat get "millions and trillions and billions of cats". Also: FUNNY SNIPPY AND SNAPPY and THE FUNNY THING.
- THE GINGERBREAD BOY by Paul Galdone. Seabury, 1974. A nursery favourite, well illustrated.
- *HENNY-PENNY. Illustrated by William Stobbs. Follett, 1970. The old tale of the hen who is hit on the head and thinks the sky is falling.
- *Kent, Jack. THE FAT CAT; A DANISH FOLK TALE. Parents, 1971. Humorous, cumulative tale of a greedy cat who gobbles up everyone he meets.
- Kent, Jack. JACK RENT'S HAPPY-EVER-AFTER BOOK. Random, 1976. Entertaining new versions of five favourite fairy tales, cheerfully illustrated.
- Sawyer, Ruth. JOURNEY CAKE, HO! Illustrated by Robert McCloskey. Viking, 1953. A boy, a cow, a pig, a duck and others follow the runaway journey cake.
- THE THREE BEARS by Paul Galdone. Seabury, 1972. Large, colourful, humorous illustrations.
- THREE LITTLE PIGS by Paul Galdone. Seabury, 1970. The complete version, profusely illustrated.
- *Tolstoy, Alexei. THE GREAT, BIG, ENORMOUS TURNIP. Illustrated by Helen Oxenbury, 1969. One by one everyone in the family comes to help pull the huge turnip from the ground.
- Zemack, Harve. THE JUDGE; AN UNTRUE TALE. Illustrated by Margot Zemach. Farrar, 1969. "A horrible thing is coming this way" but the cantankerous judge won't believe it.

The Real World

- *Borrett, Margaret. BABY'S FIRST BOOK. Illustrated by Harry Woolley and Roy Smith. Ladybird, 1973. Twenty-four pictures of everyday things an infant will recognize. Also: Other Ladybird "Picture Books".
- Burton, Virginia Lee. THE LITTLE HOUSE. Houghton, 1942. A little house is crowded out by the growing city.

The Real World

Burton, Virginia Lee. MIKE MULLIGAN AND HIS STEAM SHOVEL. Mike and Mary Ann the steam shovel race against time to dig the city hall basement. Also: CHOO-CHOO and KATY AND THE BIG SHOW.

Carle, Eric. THE TINY SEED. Crowell, 1970. Seasonal change, and the life cycle of a flowering plant superbly illustrated.

Carle, Eric. MY VERY FIRST BOOK OF COLORS. Crowell, 1974. Board pages, are spiral-bound and cut horizontally so that top and halves can be matched. A solid block of colour on each top half matches an attractive coloured picture of a familiar object on the bottom. Also: MY VERY FIRST BOOK OF NUMBERS, MY VERY FIRST BOOK OF SHAPES, and MY VERY FIRST BOOK OF WORDS.

Carle, Eric. THE VERY HUNGRY CATERPILLAR. Collins, 1970. A caterpillar eats his way through a variety of foods, until he emerges as a butterfly.

CHILDCRAFT: THE HOW AND WHY LIBRARY. 15 vols. Field Enterprises, 1973. A popular first encyclopedia for browsing or reading aloud.

Ets, Marie Hall. GILBERTO AND THE WIND. Viking, 1963. A little Mexican boy loves to play in the wind.

Gramatky, Hardie. LOOPY. Putman, 1941. Loopy the little airplane gets his chance for a solo flight. Also: LITTLE TOOT.

Kaufman, Joe. BUSY PEOPLE. Western, 1973. Brief descriptions and large pictures depict men and women at work in a variety of jobs.

Krauss, Ruth. THE CARROT SEED. Illustrated by Crockett Johnson. Harper, 1945. A little boy's persistent care pays off and his carrot seed sprouts.

Lionni, Leo. A COLOUR OF HIS OWN. Pantheon, 1975. Amusing story of a chameleon who gets tired of changing colour all the time.

Lund, Doris Herold. I WONDER WHAT'S UNDER. Illustrated by Janet McCaffery. Parents Magazine Pr., 1970. A little boy's going-to-bed question gets a complete answer, as his father describes all the horizontal layers under his bed. Horizontal format, too.

*Matthiesen, Thomas. THINGS TO SEE: A CHILD'S WORLD OF FAMILIAR OBJECTS. Platt, 1966. Colourful photographs of things the youngest child will recognize.

*MY FIRST BOOK OF TRUCKS. Platt and Munk, 1973. Photographs of all kinds of trucks, one per heavy cardboard page. Also: BABY'S FIRST TOYS and other board books by this publisher.

*Ogle, Lucille and Tina Thoburn. I SPY: A PICTURE BOOK OF OBJECTS IN A CHILD'S HOME ENVIRONMENT. Illustrated by Joe Kaufman. American Heritage, 1970.

The Real World

- Piatti, Celestino. THE HAPPY OWLS. Atheneum, 1964. Two owls explain their pleasure in the changing seasons to barnyard neighbours.
- *Pienkowski, Jan. SIZES. Harvey House, 1975. Solidly simple big and little objects are compared.
- *Rockwell, Anne. THE TOOLBOX. Illustrated by Harlow Rockwell. Macmillan, 1971. Clear and precise pictures of each tool, with a phrase or two of description. Also: MACHINES and THE NURSERY SCHOOL.
- *Scarry, Richard. WHAT DO PEOPLE DO ALL DAY? Random, 1968. Scarry animals busy at all sorts of human activity.
- Schlein, Miriam. FAST IS NOT A LADYBUG: A BOOK ABOUT FAST AND SLOW THINGS. Illustrated by Leonard Kessler. Hale, 1953. Also: HEAVY IS A HIPPOPOTAMUS.
- Shapp, Martha and Charles and Sylvia Shepard. LET'S FIND OUT ABOUT BABIES. Illustrated by Carol Wilde. Watts, 1969. Human and animal reproduction; simply explained.
- Showers, Paul. FIND OUT BY TOUCHING. Illustrated by Robert Galster. Crowell, 1961. Simple text and colourful pictures introduce the importance of perception through touch. Also: FOLLOW YOUR NOSE and THE LISTENING WALK.
- Tresselt, Alvin. THE BEAVER POND. Lothrop, 1970. Beautiful illustrations and lyrical text show how a beaver pond is created, and what happens when the beaver leaves. Also: IT'S TIME NOW, RAIN DROP, SPLASH, SUN UP, and WHITE SNOW, BRIGHT SNOW.
- *Udry, Janice May. A TREE IS NICE. Illustrated by Marc Simont. Harper, 1956. A growing tree gives pleasure in many ways.
- Wildsmith, Brian. BRIAN WILDSMITH'S PUZZLES. Watts, 1971. Each double spread page poses a question that requires careful scrutiny of the vivid, fanciful pictures.
- *Zaffo, George. GIANT NURSERY BOOK OF THINGS THAT GO. Doubleday, 1959. Large accurate pictures of trucks, trains, airplanes, boats and fire engines.
- *Zion, Gene. ALL FALLING DOWN. Illustrated by Margaret Bloy Graham. Harper, 1956. Snow, leaves, water, and even night falls, but when the little boy is thrown into the air, he doesn't fall - his father catches him. Cosy and satisfying.
- Zolotow, Charlotte. THE STORM BOOK. Illustrated by Margaret Bloy Graham. Harper, 1952. A small boy and his mother watch the progress of a summer storm.

